

B. H. A. S. S. STEWART'S BANJO AND GUITAR JOURNAL

VOL. III. No. 8.

FEBRUARY and MARCH, 1886.

PRICE, 10 CENTS.

S. S. STEWART'S JOURNAL

is TEN CENTS per copy,

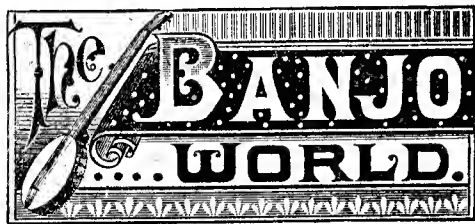
SUBSCRIPTION PRICE, 50 CENTS

a year in advance.

Published every other month.

OUR MUSIC.

The music in this issue will be found suitable to the varied tastes. The arrangement of "Mikado," by Armstrong, is comparatively easy and popular; The Spit-fire Polka, composed by Armstrong, is very taking and will not fail to speedily become popular; The Pickaninny Jig, by Lec, and the Easy Schottische, by Loag, are just the thing for young players, and the easy Guitar Music by Loag is just what the teacher needs for his pupils. If the *Journal* is not well worth 10 cents it is worth nothing.



A. Baur has fitted up a new hotel in Brookville, Penna.

B. B. Dale, cornet manufacturer, has removed from 29 Liberty street to No. 35 Liberty street, New York. See advertisement in this issue.

P. W. Denzel, Banjo and Guitar Teacher, of Chicago, Ill., writes that business is very good.

Wm. A. Huntley considers the new Stewart Banjo styled the "Banjeaurine," to be the most brilliant and sharpest toned solo banjo ever invented or manufactured. It is destined to have many imitators.

J. E. Henning, of Chicago, sells the Stewart Banjo as his leading instrument.

J. C. Gordon, of Glasgow, Scotland, writes under date of November 17, that he has quite a number of pupils. At a recent "contest" in banjo playing, a party there performed upon a 15 string banjo.

Walter I. Pratt, of Iowa City, whose portrait appeared in our last number, is doing quite well in teaching the banjo.

Frank Golden, Banjoist and Comedian, with John E. Healy's "Big Indian Show," is loud in his praise of the Stewart Banjo.

On last Thanksgiving day Wm. A. Huntley and Jno. H. Lee played in the Temple Rink, Trenton, N. J., to 1600 people, who thus had the pleasure of hearing Stewart's Banjos played by masters.

F. A. Kilber, of St. Louis, has changed his address from Olive street, to No. 810 North Jefferson Ave.

Frank H. Erd, of East Saginaw, Mich., recently played the banjo and xylophone at the Concert of the East Saginaw Zither Club. He "captured" the audience.

Those about to purchase banjos should send to S. S. Stewart, for his illustrated price-list, which will give much desired information on the subject of banjos etc.

The *Zither Player*, "a journal devoted to the interest of zither playing," thinks that banjo playing should have no place in zither concerts. It doubtless considers the banjo beneath the zither in musical value, but many others think the reverse. There are a few musical bigots who imagine that because they are fond of a thing that every one else should be so; and such would like to force their regular diet of zither music down the throats of an audience. But the hearty manner in which the audience received the banjo playing of Mr. F. H. Erd, at a recent zither concert, caused some performers a feeling of nausea.

The banjo is gaining ground very rapidly in the highest musical circles and is finding its way into the best of concerts. Only narrow minded bigots would attempt to exclude it from motives of petty jealousy.

Banjo Quartettes are becoming numerous. W. I. Pratt, of Iowa City, has established a fine one.

MUSICAL UNIQUE.—The following persons, comprising the advanced class of Mrs. T. H. Brand's pupils taking instruction on the guitar and banjo, assembled at her residence on Main street last evening and entertained a company of their friends with a very interesting and pleasing programme: Mrs. Fanny Nicodemus, Mrs. Campbell, Miss Genevieve Ingman, Miss Sophia Goodwin, Miss Sadie Gallagher, Mr. George C. Main, Mr. Ira J. H. Sykes and Mr. George N. Brown. Solos and duets were nicely arranged and executed, but the crowning feature was the performance of the quartette,—Miss Genevieve Ingham and Mesdames Brand, Nicodemus and Campbell,—on the banjo. The peculiarity was in the harmony of an instrument always heretofore known only for solo purposes. God in Mercy Hear Our Prayer (andante) was rendered with effect, while Silvery Moonlight Waltz had a tendency to create a desire to step beyond the decorum of the occasion. The solos and duets were given with exquisite tastes. Refreshments followed the musical programme, and a general good time was indulged in by all present.—*Wisconsin State Journal, December 22d, 1885.*



P. H. COOMBS.

P. H. Coombs, whose portrait appears above, is a resident of Bangor, Maine, the birth-place of the far famed E. M. Hall. He took up the study of banjo playing with the idea of following it solely for his own amusement and recreation, but in course of time, finding such a demand made upon him for lessons, he assumed the role of teacher, and has for the past four years taught the banjo during the winter season, having a large class of pupils. He teaches only during the winter season, for the reason that, being a gentleman of scholarly attainments and skilled in the science of civil engineering, he finds his position of City Engineer, together with his business of surveying, occupies his entire time during the warmer weather, and leaves no room for the banjo during the summer. Mr. Coombs considers "raised frets" as a mechanical defect upon an instrument, and believes that when a pupil has once acquired a method of fingering with their aid, that it becomes very difficult for him to learn to use a smooth fingerboard.

Mr. Coombs teaches only by regular musical notation, applying the principles of music and harmony to his instrument, as all good teachers should—he is a thorough mechanic and can detect a "trade tub" from a good banjo at a glance of the eye.

CORRESPONDENCE.

Latrobe, Pa., Dec. 14, 1885.

MR. S. S. STEWART:

I received the banjo you sent to H. E. Hoke & Son, and allow me to say it is my idea of a perfect banjo in tone and finish. I had ordered a banjo and was advised to send it back when it came, kept the banjo in my possession just fifteen minutes and back it went, but my Stewart Banjo cannot be bought.

I remain yours,

CHAS. E. HOKE.

Fort Omaha, Neb., Nov. 20, 1885.

DEAR MR. STEWART:

Just returned from a hunt and found my banjo (\$150 orchestra) waiting for me, I don't know

what to say except that it is the finest thing I ever had or ever saw in finish, and that the tone could not suit me better. Every one who saw the banjo last night thinks just the same.

Yours very truly,
WILL E. CARLIN.

Toledo, Dec. 13th, 1885.

S. S. STEWART,

Dear Sir:—The "Princess" came to hand O. K. and am well pleased with it.

Yours truly,
E. L. GATES.

Providence, R. I., Nov. 22d, 1885.

MR. S. S. STEWART,

Dear Sir:—Received banjo all right Friday morning and am perfectly satisfied with it in every way. I like the tone even better than the larger one, I played duetts last with a friend who sells banjos, his banjo sounded like a toy banjo with the "Champion," although about the same size. I shall recommend your banjos to everyone.

Yours respectfully,
LOUIS N. COLE.

New York, Nov. 10, 1885.

MR. S. S. STEWART,

Dear Sir:—The banjo arrived safely and it is a beauty. I am delighted with it, and it was well worth waiting for.

Yours truly,
JOHN F. BUCK.
Spirit of The Times.

Chicago, Ill., Nov. 17, 1885.

MR. S. S. STEWART,

Dear Sir:—I write to acknowledge the receipt of the beautiful banjo you so promptly sent, and must say for beauty both in finish and tone, it excels any banjo I have yet seen, and say (as Mr. Henning always said, you were) the King of all Banjo Makers.

I am sincerely yours,
META BISCHOFF.

New York, Sept. 14th, 1885.

MR. STEWART:

Banjo received all in good order and am delighted with it, the tone is simply grand, and I am obliged to you for sending such a splendid instrument, I have a ——— banjo I paid \$65 for, one of their so-called masterpieces, and it is a veritable tub compared with yours.

Yours etc.,
WILLIAM MARSH.

Negaunee, Mich., Nov. 24, 1885.

S. S. STEWART,

Dear Sir:—The "American Princess" Banjo you made for me is greatly admired by everybody that has heard it; there is such a vibration to the strings in playing it, makes such an intermingling of sounds, oh? I will not attempt to describe it, suffice to say I consider you beyond compare as a banjo maker.

Yours very respectfully,
NETTIE R. WELSH.
Teacher of Banjo, Guitar, Piano and Organ.

Newport, R. I., Dec. 17, 1885.

S. S. STEWART,

Dear Sir:—The "Little Wonder" Banjo I got of you some time ago, has proved very satisfactory to my customer, and he wants another.

Yours etc.,
A. B. CORBIN.

Corning, N. Y., Dec. 4th, 1885.

MR. S. S. STEWART,

Dear Sir:—The banjo you made for me came to hand, and caused quite a commotion in banjo circles here, as I think nothing like it has ever been seen here before. It is not only a beautiful instrument but the tone is superb, I have played

it with other instruments and find no trouble in making it heard above them all; yet it can be played as soft as you choose and yet give a sweet tone.

Yours truly,
W. H. CLARK.

Chicago, Ill., Dec. 15th, 1885.

FRIEND STEWART:—In regard to the banjeaurine, it is impossible at present to tell how useful it may be as an addition to the banjos. I have tried it in many ways and find that it produces the most delightful effect in my Quartette and Orchestra. I do not see how I could do without it, and will have to order more of them.

Very truly,
J. E. HENNING.

San Antonio, Texas, Dec. 18th, 1885.

S. S. STEWART, ESQ.,

Dear Sir:—The banjo I purchased from you continues to give perfect satisfaction. ———, of Chicago, forwarded two of his instruments here as samples, but they do not compare with yours in tone. The trade banjo, with its glitter and ornaments catches the fish, but I am pleased to report business good and your banjos steadily gaining ground.

Very respectfully,
C. S. MATTISON.

Scottsdale, Dec. 10th, 1885.

MR. S. S. STEWART,

Dear Sir:—I would mention I bought one of your banjos from Ned Oliver, about three years ago, and have been using it ever since, in the summer we play in the open air, which is enough to spoil any banjo, but I must say that yours holds its tone the same as when I first got it, and I shall always be glad to recommend your banjos as first-class. Wishing you the success you deserve,

I am mirthfully yours,
FRANK GOLDEN,
Banjoist and Comedian.

Springfield, Mass., Dec. 16th, 1885.

MR. STEWART,

Dear Sir:—I am going to give up the agency for all my banjos and try yours exclusively. I find that they give the best satisfaction.

Yours truly,
JOHN DAVIS.

Colon, U. S. C., Nov. 16th, 1885.

MR. S. S. STEWART,

Dear Sir:—The 13 inch orchestra banjo is at hand and is a perfect beauty.

Very truly yours,
GARDIE DEAN.

Troy, N. Y., Nov. 20th, 1885.

MR. S. S. STEWART,

Dear Sir:—I had the pleasure of playing on one of your \$25 banjos yesterday, it being the first time I had ever seen or tried one of your remarkable instruments, it was perfect in every respect. I not only write to express my satisfaction and approval of your banjos, but shall endeavor to recommend them at all times.

Yours truly,
A. H. EVERINGHAM.

Atlantic, Iowa, Dec. 29th, 1885.

S. S. STEWART, ESQ.,

Dear Sir:—I received both the "guitar necked" and the orchestra banjos in good condition, and am very well pleased with both. I think the orchestra is as fine a toned instrument as I ever heard anywhere. My wife, for whom I ordered the guitar necked banjo, says she would rather have it than a dozen guitars. Would like to know if you have any old files of the "Journal," about one and a-half years to two years back. I would like some of those issued previous to those from which your

"Album" was taken. Think the pieces published in the "Journal" beat all the other music I can get.

Respectfully,
E. P. KEPNER.

Boston, Jan., 6th, 1886.

MR. S. S. STEWART,

Dear Sir:—Banjo arrived all right. Every time you plant a 13 inch banjo in Boston, it means more sooner or later. The first one you sent was the means of bringing about the two orders you received recently. It required no other effort.

Yours,
W. M. JAMESON.
No. 20 Chauncy Street.

Madison, Wisconsin, Jan. 5th, 1886.

MR. S. S. STEWART,

Dear Sir:—I like your paper very much, nearly all my pupils take it.

Respectfully,
MRS. M. E. BRAND.

Mattewan, N. Y., Jan. 8th, 1886.

S. S. STEWART, ESQ.,

Dear Sir:—Banjo received, and can't be beat for the money. The young man I bought it for is delighted with it, I think it will sell more for you. My "model" banjo keeps right on improving. I would not part with it for anything.

I am yours,
C. B. WILTSE.

Marengo, Iowa, Jan. 9th, 1886.

S. S. STEWART,

Dear Sir:—I have one of your 10 inch banjos, would not take twice what it cost me.

Yours truly,
C. W. HENCH.

Easthampton, Mass., Jan. 11th, 1886.

MR. S. S. STEWART,

Dear Sir:—I received your banjo on Christmas. After fully testing it I find the tone clear and sweet. It is the finest toned banjo I ever heard, and I am more than pleased with it, and all that hear it say it is a wonder. Wishing you the best success, I remain,

Yours respectfully,
M. H. MALONEY.

Butte, Montana, Jan. 8th, 1886.

S. S. STEWART, ESQ.,

Dear Sir:—Mr. Taylor's banjo has arrived after a long suspense, to Fred, as he expected it about the 24th or 25th of December. It arrived here January 6th, and in tune, which was a surprise to Fred and I, after coming 4000 miles. Fred says "she's a dandy and best banjo in the Territory," and I say the same.

JOHN C. HENNESSEY.

SPECIAL NOTICE.

J. E. Brewster, of London, England, is no longer agent for the sale of the STEWART BANJOS, or anything pertaining thereto, nor has he any authority or right whatsoever to use the name STEWART in any manner in connection with his business. Every genuine Stewart Banjo is manufactured wholly in every part, in Philadelphia, and each instrument is stamped S. S. Stewart, Philadelphia, and has its number plainly stamped upon it. Imitations, stamped "Stewart's Model," or similar names, are made by imitators of Stewart and sold to those who are unfamiliar with the genuine Stewart Banjos. The public are cautioned to see that each Banjo is stamped and numbered, and if there is any doubt of its genuineness the purchaser should write to Philadelphia, stating number and description of the instrument, as a record of each number is kept on file. We have frequently heard from persons who have paid the most exorbitant prices for very inferior instruments, thinking they were buying the STEWART BANJO.

PICANNINY JIG.

FOR THE BANJO.

By JOHN H. LEE.

Musical score for Picanniny Jig for Banjo, composed by John H. Lee. The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The second staff continues the melody. The third staff includes a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The fifth staff concludes the piece with a double bar line. There are fingerings indicated by numbers 1, 2, 3, 4, and 5 above the notes. There are also asterisks and dotted lines above some notes, possibly indicating specific techniques or ornaments.

GUITAR SCHOTTISCHE.

Arranged by C. H. LOAG.

Musical score for Guitar Schottische, arranged by C. H. Loag. The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The second staff continues the melody. The third staff concludes the piece with a double bar line. There are fingerings indicated by numbers 1, 2, 3, 4, and 5 above the notes. There are also asterisks and dotted lines above some notes, possibly indicating specific techniques or ornaments. The tempo is marked "Moderato." and the piece ends with "FINE." and "D.C. al FINE."

EASY GUITAR PIECES FOR BEGINNERS.

Arr. CHAS. H. LOAG.

Moderato.

This musical score is for a piece in G major, 6/8 time, marked Moderato. It consists of four staves of music. The notation includes treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a mix of eighth and quarter notes, with many chords indicated by numbers 0, 1, 2, 3, 4 on the strings. The piece concludes with a double bar line and a repeat sign.

Allegretto.

This musical score is for a piece in G major, 2/4 time, marked Allegretto. It consists of four staves of music. The notation includes treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and quarter notes, with many chords indicated by numbers 0, 1, 2, 3, 4 on the strings. The piece concludes with a double bar line and a repeat sign.

SPIT-FIRE POLKA.

COMPOSED FOR THE BANJO.

Tune Bass to B.
Allegro.

By THOS. J. ARMSTRONG.

BANJO.

mf

2 pos...

Drum slide.

4*

5*

Drum slide.

2 pos.....

Drum slide, Drum slide

Drum slide.

FINE. ff

Drum.

1 2

Drum.

D.C.

MIKADO.

SELECTION FOR THE BANJO.

SULLIVAN.

Arranged by THOS. J. ARMSTRONG.

Tune Bass to B.

BANJO

Musical score for Banjo, titled "MIKADO. SELECTION FOR THE BANJO." by Sullivan, arranged by Thos. J. Armstrong. The score is in G major (one sharp) and 6/8 time. It consists of ten staves of music. The first staff is labeled "BANJO". The music features various banjo techniques including triplets, sixteenth-note runs, and chords. The key signature has one sharp (F#) and the time signature is 6/8. The score ends with a double bar line and repeat dots.

HUNTLEY & LEE IN THEIR CELEBRATED BANJO PERFORMANCES

(Read following letters from these Artists.)



TRENTON, N. J., November 28, 1885.

MR. S. S. STEWART,

DEAR SIR:—I am now the possessor of eight banjos of your manufacture, which is indisputable evidence of my high appreciation of their merits. I introduce the entire number nightly in my performance, and on each occasion become more and more satisfied that the S. S. STEWART BANJOS ARE THE BEST IN THE WORLD.

Special mention must be made of your latest novelty, the "Banjeaurine," which, though proportioned contrary to all preconceived ideas, is nevertheless a marvellous improvement in banjo manufacture. This instrument possesses the acute tone of your "Little Wonder" Banjo, combined with the full vibratory resonance of your "Grand Orchestra." I consider it the greatest achievement in the progress of banjo manufacture ever yet produced. When fully introduced the "Banjeaurine" must rapidly supersede in general favor all heretofore known styles of the banjo wherever introduced. This banjo has attracted the attention of musical experts, and the verbal commendation it has received from them more than bear me out in my previous assertion, that the S. S. Stewart Banjos are the best in the world.

Respectfully yours,

WM. A. HUNTLEY, *Proprietor Huntley's Concert Co.*

TRENTON, N. J., November 28th, 1885.

MR. S. S. STEWART,

DEAR SIR:—In conjunction with Mr. Huntley, I am nightly performing on banjos of your manufacture, and fully indorse his opinion of them. I cannot conceive a possible improvement to be made upon the "Banjeaurine," possessing as it does the full, round tone of a large banjo with the facility for rapid execution to be attained only on a short neck instrument. For parlor and stage playing it is the best instrument I have ever heard. No matter how often I hear it, it has the same sweet, satisfying tone.

The six stringed banjo of your manufacture which I use in accompaniment playing, is also a marvel in every particular. The workmanship, tone, and the ready response the instrument gives to the lightest touch, are gratifying qualities of this banjo. Its loud yet deep, full tones penetrate into all corners of the largest building wherein I have played this instrument. Since I have mastered the difficulties attendant upon the employment of the additional bass string, I have become infatuated with the instrument and would not be without it for anything. Your make of banjos I consider the best, and are unequalled for all qualities that constitute a perfect instrument.

Respectfully yours,

JOHN H. LEE, *Manager Huntley's Concert Co.*

DIRECTORY

Banjo Teachers.

Cards inserted in this column of two lines each at \$1.00 per year, ten line cards at \$5.00 per year.

W. I. PRATT, Banjo. Iowa City, Iowa.

THOMAS J. ARMSTRONG, Banjo and Xylophone. No. 418 N. Sixth Street, Philadelphia, Pa.

EDMUND CLARK, Banjo and Guitar. Cambridgeport, Mass.

LOVERS of harmony should send 15 cents to G. L. Lansing (Banjo Teacher), for a copy of "The American Banjo Patrol." Address 78 Tremont St. Boston, Mass.

GEORGE DRAEGER, Banjo. No. 212 G Street, N. E. Washington, D. C.

T. F. SOUTHWORTH, Banjo. Residence, R. R. Ct., Lynn, Mass.

F. W. WILLOUGHBY, Banjo. No. 73 Lafayette Street, New Haven, Conn.

MRS. N. STERLING, Piano and Organ. No. 746 South 12th Street, Philadelphia, Pa.

ED. H. HULSE, Bar'o and Cornet. No. 26 Pratt Street, Buffalo, New York.

CHARLES HENLEIN, Banjo and Guitar. No. 694 Race Street, Cincinnati, Ohio.

JOHN T. BINNS, Scientific teacher of the banjo. No. 276 Poplar Street, Memphis, Tenn.

GOLDBY & SHEPARD, Teachers of Banjo and Guitar. No. 268 Main Street, Paterson, N. J.

F. A. KILBER, Thorough teacher of Banjo. No. 810 N. Jefferson Avenue, St. Louis, Mo.

FRANK H. ERD, Banjo and Guitar. 223 S. Fourth St., E. Saginaw, Mich.

J. A. BURRITT, Banjo. 348 Grier Avenue, Elizabeth, N. J.

HENRY E. LE VALLEY, Banjo. 391 High Street, Providence, R. I.

E. H. FERGUSON, Banjo and Guitar. No. 129 Powers Block, Rochester, N. Y.

HENRY C. BLACKMAR'S
BANJO STORE, and General Depot for
EVANS' 10ct. SHEET MUSIC,
No. 199 Canal Street, NEW ORLEANS.

Morrell's NEW METHOD for the Banjo.

PRICE 50 CENTS.
2-Cent Stamps Received

Every position illustrated and thoroughly explained. The advantages of this method are: That every one, talented or not talented, is sure to become a good player of ACCOMPANIMENTS. It costs less Time, less Lessons, less Money, and yet brings earlier, surer and better results. It improves all the fingers, no matter how stiff or spoiled by bad teaching. Every scholar can attain such knowledge and comprehension that he can perfect himself with out a teacher. This book of 32 pages, contains, besides many songs arranged in different keys, The TWELVE MAJOR COORDS with all their relative minors. If any who have had instructions, and also those who have not, will try this method, they will discover a marked improvement in their advancement, and there will be no longer any limit to their progress. Address, C. Morrell, 430 Kearny St., San Francisco, Cal. Copyright, March 20, 1885.

J. M. ARMSTRONG & CO.
Music Typographers and Printers,
710 Sansom St.,
Philadelphia, Penna.

BAND INSTRUMENTS.
Violins, Flutes, Clarionets,
Piccolos, Fifes & Drums,
At prices to suit every
body.
Send for Catalogue.
Mention this Paper.
BENJ. B. DALE,
(Formerly with Gilmore's
Band),
35 Liberty St. N. Y.

WM. A. HUNTLEY'S LATEST BANJO MUSIC.

Sweet, Pretty Waltz..... 40c.
Huntley's favorite Hornpipe for two banjos, 40c
Some Day I'll Wander Back Again,—Song
for the banjo..... 40c.

On sale at S. S. STEWART'S,
412 N. Eighth Street,
Philadelphia, Pa.

ATTENTION, MUSICIANS.

WM. I. PETERS,
Battle Creek, Mich.,
Importers of Genuine
ITALIAN STRINGS
the best for all stringed instruments
Band and Orchestral Instruments,
Mandolin, Superior Clarinet Reeds
and Patent Violin Pad. Send stamp
for valuable Catalogue of 1000 Musi-
cal Instruments, containing Testi-
monials, Musical Compass, How
and Where Strings are made, Testing, Gauging, Preserva-
tion. Reeds, Making, Fitting, Tone, etc., FREE TO ALL.

MAC CORD'S PATENT Banjo Tailpiece

Can be applied to any Banjo. Never cuts or breaks the strings, keeps proper pressure on bridge (even when hoop is not pulled down.) Prevents bridge from shifting. Sent on receipt of \$1.00. Address F. A. Kilber, Through Teacher of Banjo, 810 N. Jefferson Ave., St. Louis, Mo.

LATE BANJO MUSIC.

157 The Cream of Roses Schottische, Banjo and Piano, by Stewart..... 50
168 Winnifred Waltz, Banjo and Piano, by J. H. Lee..... 35
169 A Summer Jaunt, Gavotte, by Armstrong, 1 Banjo 35
169 Jockey Galop, Duet for 2 Banjos, by Armstrong..... 35
170 Dream Faces, Waltzes, 1 Banjo..... 35
171 La Bercuse Waltz, Banjo and Piano..... 35
172 Novelty Polka, 1 Banjo, by Armstrong..... 25
173 Emerald Mazourka, 2 Banjos..... 35
174 Marie March, by J. H. Lee, for Banjo and Piano.. 50

W. L. HAYDEN, Teacher of GUITAR
Dealer in Guitars, Music, Books, Strings.
MODERN SCHOOL FOR GUITAR, 75 Cts.
Complete instructions, and a large collection of
Music. Catalogues and Price Lists mailed free.
Address, W. L. HAYDEN, 120 TREMONT ST.,
BOSTON, MASS.

EMIL HERBRUGER

Will attend to any orders of composing and arranging
music for any number and kind of instruments,
Guitar a specialty. Compositions of young, inexpe-
rienced musicians corrected and revised for printing.
Address, EMIL HERBRUGER,
EGG HARBOR CITY, N. J.

Latest Banjo Music

"Le Billet Deaux Valse,"

BY THOS. J. ARMSTRONG.

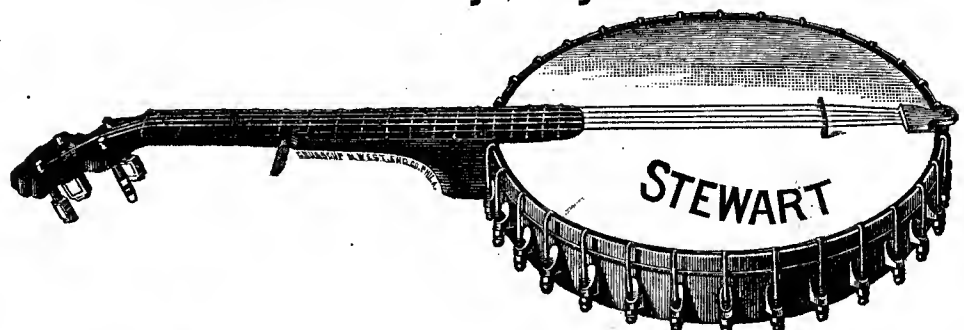
For the Banjo and Piano..... 35
For the Banjo alone..... 10
For the Banjo, Violin and Piano..... 40

See-Saw Waltz, for Banjo, arranged by Thos.
J. Armstrong..... 35

Published by S. S. STEWART,
Philadelphia, Pa.

THE BANJOIST'S ASSISTANT,
or, Note Reading Made Easy.
A large Chart of the Banjo Finger-
board, by S. S. STEWART.
Price, 25 Cents.

Stewart's Banjo, Style No. 10.



THE IMPERIAL BANJEURINE

Standard Size: 12½ inch rim of best German silver (nickel-plated on German silver, not on brass), 30 brackets, etc. Best 3-16 inch nickel plated hoop, turned edge, etc. Neck 10 inches long (from nut to rim.) Finger-board extends over the rim (being made of thick ebony same as on a violin.) 17 G. S. raised frets, pearl position marks etc. Fancy white keys. These instruments are made with RAISED FRETTS, because it is conceded that an instrument of this kind sounds clearer and better if fretted, but will be made in any style of fretting desired without extra charge. But whereas, a smooth finger-board is preferable on a long banjo, the fretted finger-board is considered best on a short neck instrument.

The neck is fastened in these instruments in an entirely new way (which I claim solely my own improvement and invention.) There is no wood piece extending through the rim as in the ordinary long neck banjos of the Stewart make, instead of which there is a finely wrought metallic strip (nickel plated,) extending from the "heel" of neck to the extreme end of rim, with adjustable screw by which the pitch of neck can be regulated at pleasure. This is a very important matter in a banjo and cannot be successfully imitated, it permits a performer to regulate his instrument to the use of either a high or lower bridge as desired. This also acts as a brace to the rim and holds same in shape, acting contrary to the strain of the strings.

We might say much in reference to the most beautiful effects and tone qualities producable upon this instrument but the testimonials of such distinguished performers as Wm. A. Huntley and John H. Lee, published herein, fully describe the peculiar merits of the instrument; sufficient to say the BANJEURINE is tuned in C and F (third string to C, bass to F) and harmonizes beautifully with the ordinary banjo. Also with piano, organ, guitar, violin, mandoline as well as the male or female voice.

Price, Net, \$30.00.
NO DEVIATION FROM THIS PRICE.